Rewarding Learning

ADVANCED
General Certificate of Education
2019

Music

Assessment Unit A2 3: Responding to Music

Paper 2

Written Examination

[AMU32]

FRIDAY 14 JUNE, AFTERNOON

MARK SCHEME

General Marking Instructions

Introduction

The main purpose of the mark scheme is to ensure that examinations are marked accurately, consistently and fairly. The mark scheme provides examiners with an indication of the nature and range of candidates' responses likely to be worthy of credit. It also sets out the criteria which they should apply in allocating marks to candidates' responses.

Assessment objectives

Below are the assessment objectives for **GCE Music**

Candidates should be able to:

AO1 Interpret musical ideas with technical and expressive control and an understanding of style and context.

AO2 Create, develop and refine musical ideas with technical control and expressive understanding, making creative and coherent use of musical devices, conventions and resources.

AO3 Use analytical, evaluative and reflective skills to make critical judgements about music.

AO4 Demonstrate knowledge and understanding of musical elements, musical contexts and musical language.

Quality of candidates' responses

In marking the examination papers, examiners should be looking for a quality of response reflecting the level of maturity which may reasonably be expected of a 17- or 18-year-old which is the age at which the majority of candidates sit their GCE examinations.

Flexibility in marking

Mark schemes are not intended to be totally prescriptive. No mark scheme can cover all the responses which candidates may produce. In the event of unanticipated answers, examiners are expected to use their professional judgement to assess the validity of answers. If an answer is particularly problematic, then examiners should seek the guidance of the Supervising Examiner.

Positive marking

Examiners are encouraged to be positive in their marking, giving appropriate credit for what candidates know, understand and can do rather than penalising candidates for errors or omissions. Examiners should make use of the whole of the available mark range for any particular question and be prepared to award full marks for a response which is as good as might reasonably be expected of a 17- or 18-year-old GCE candidate.

Awarding zero marks

Marks should only be awarded for valid responses and no marks should be awarded for an answer which is completely incorrect or inappropriate.

Types of mark schemes

Mark schemes for tasks or questions which require candidates to respond in extended written form are marked on the basis of levels of response which take account of the quality of written communication. Other questions which require only short answers are marked on a point for point basis with marks awarded for each valid piece of information provided.

Levels of response

In deciding which level of response to award, examiners should look for the 'best fit' bearing in mind that weakness in one area may be compensated for by strength in another. In deciding which mark within a particular level to award to any response, examiners are expected to use their professional judgement.

The following guidance is provided to assist examiners.

- **Threshold performance:** Response which just merits inclusion in the level and should be awarded a mark at or near the bottom of the range.
- **Intermediate performance:** Response which clearly merits inclusion in the level and should be awarded a mark at or near the middle of the range.
- **High performance:** Response which fully satisfies the level description and should be awarded a mark at or near the top of the range.

Quality of written communication
Quality of written communication is taken into account in assessing candidates' responses to all tasks and questions that require them to respond in extended written form. These tasks and questions are marked on the basis of levels of response. The description for each level of response includes reference to the quality of written communication.

For conciseness, quality of written communication is distinguished within levels of response as follows:
Level 1: Quality of written communication is basic.
Level 2: Quality of written communication is good.
Level 3: Quality of written communication is excellent.

In interpreting these level descriptions, examiners should refer to the more detailed guidance provided below:

Level 1 (Basic): The candidate makes only a limited selection and use of an appropriate form and style of writing. The organisation of material may lack clarity and coherence. There is little use of specialist vocabulary. Presentation, spelling, punctuation and grammar may be such that intended meaning is not clear.

Level 2 (Good): The candidate makes a reasonable selection and use of an appropriate form and style of writing. Relevant material is organised with some clarity and coherence. There is some use of appropriate specialist vocabulary. Presentation, spelling, punctuation and grammar are sufficiently competent to make meaning clear.

Level 3 (Excellent): The candidate successfully selects and uses the most appropriate form and style of writing. Relevant material is organised with a high degree of clarity and coherence. There is widespread and accurate use of appropriate specialist vocabulary. Presentation, spelling, punctuation and grammar are of a sufficiently high standard to make meaning clear.

Section A

AVAILABLE MARKS

1 Compulsory area of study: Music for Orchestra in the Twentieth Century

Bernstein: *Three Dance Episodes* from *On the Town*, Mt. 3, Times Square: 1944, Bars 1–31

(a) up to **four** marks available as follows:

- blue notes
- repetition of opening pitch/D
- acciaccatura
- syncopation
- dotted rhythm [4]

(b) F6 [1]

B♭7 [1]

D♭7 [1]

(c) F (major) [1]

D♭ (major) [1]

(d) ostinato [1]

(e) up to **three** marks available as follows:

- extension/addition
- repetition
- ascending sequence
- transposition/change of key/up a minor 3rd
- alteration of note values
- inversion [3]

(f) up to **two** marks available as follows:

- shifting accents
- cross rhythms
- syncopation [2]

(g) New York, New York [1]

(h) up to **four** marks available as follows:

- pizzicato double bass
- snare/side drum played with brushes
- muted brass/trumpet/trombone
- piano vamp
- big band-like scoring
- use of drum kit/traps [4]

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Section B Unfamiliar Score Analysis

AVAILABLE MARKS

Beethoven: Symphony No. 6 in F *(Pastoral)*, Op. 68, fifth movement, Bars 64–100

2 **(a)** up to **three** marks available as follows:

- based round the notes of the triad/arpeggio
- trill
- descending sequence
- falling 3rd
- rising 5th
- scotch snap
- anacrusis [3]

(b) up to **two** marks available as follows:

- an octave lower
- no trill
- played by VI. 2 [2]

(c) F (major) [1]

B♭ (major) [1]

D♭ (major) [1]

B♭ minor [1]

(d) up to **two** marks available as follows:

- inversion
- descending sequence [2]

(e) F7 [1] third inversion [1]

E♭ (major) [1] root position [1]

B♭ (major) [1] second inversion [1]

C (major) [1] root position [1] [8]

(f) symphony [1] 20

Section C

Area of Study: Sacred Vocal Music (Mass/Requiem)

AVAILABLE MARKS

3 **(a)** Describe the range of vocal textures in the *Introit* of Mozart's Requiem Mass.

Answers should refer to the following:

- opening choral passage/"Requiem aeternam" is fugal:
  - entries alternating between tonic and dominant/D and A minor
  - order B T A S
  - entries are two beats apart
- "et lux perpetua" is homophonic
- "te decet hymnus" set as a (brief) soprano solo
- "Exaudi orationem meam" returns to a polyphonic/imitative texture:
  - sopranos use the same melody as previous solo/"te decet hymnus"
- restatement of "Requiem aeternam" is a contrapuntal combination of two motifs:
  - the opening motif/ "Requiem aeternam" in bass; and then tenor a bar later
  - setting of "dona eis" in alto; and then soprano 2 bars later
- return of "et lux perpetua" – sopranos alternate with homophonic (ATB) choir
- homophonic ending/final imperfect cadence/"luceat eis" [15]

or

(b) Identify the features of Chilcott's setting of the *Agnus Dei* which are derived from popular musical styles.

Answers should refer to the following:

- overall influence of Blues in terms of:
  - relaxed tempo
  - riff-like accompaniment
  - D♮ flattened to D♭ in (piano) introduction
  - unresolved dissonances, e.g. E♭ in the Fm chord/C in B♭ minor chord (in the introduction)
  - quasi-improvisatory melody; for example, the third Agnus Dei soprano line contains triplets (whose repetitive nature recalls jazz improvisation)
- syncopation
- (fragment of) the melody is repeated with different chords/new harmony underneath; e.g. "tollis peccata" B♭ minor followed by a D♭ major over an E♭ bass
- added note chords such as: (7ths), 9ths and 11ths
  - "miserere nobis" underlying chords are Fm7 and B♭9
- quartal harmony; e.g. the chord on "nobis" contains the notes G, C, F, B♭, D
- transposition of the final (chorus) "Dona nobis pacem" up a tone; from Fm to Gm
- instrumental accompaniment of piano, double bass and drum kit [15] 15

Section D

Secular Vocal Music from 1600 to the present day

AVAILABLE MARKS

Answer **one** of the following questions:

4 **(a)** Describe how Schumann uses the music to depict the meaning of the text in *Ich grolle nicht*.

Answers should refer to the following:

- vocal line gradually rising in pitch through each stanza,
- "Herz auch bricht" (heart also breaks) is highlighted by a diminished/half diminished/chord/triad (on D)
- A♭ on "herz" becomes a minor 9th
- feeling of loss and pain is intensified by:
  - frequent modulations; from C major to A minor/G major/B minor
  - unresolved dissonance; e.g. C major 7, F major 7, added sixth chord on C "verlor'nes Lieb" (lost love)
  - diminished seventh chord on "ich grolle nicht"
- "das weiss ich längst" (I've known it long) is depicted by:
  - sustained dominant note/G
  - delaying the resolution of the dominant seventh chord until after the singer finishes the phrase
- "Ich sah dich ja im Traume" (I have seen you in dreams) is highlighted by use of dynamics (details required)
- "Herzen frisst" is the climax of the song and depicted by:
  - high A on "Herzen"
  - followed by descending scalic melody line
  - half diminished triads; e.g. Herzen on B/frisst on E/Lieb on D
  - augmented triad on F on "ich sah"
  - interrupted cadence in A minor on (the first) "ich grolle nicht"
  - final perfect cadence in C major represents resignation [15]

or

(b) Describe the main melodic material in 'O ruddier than the cherry' from Handel's *Acis and Galatea* and outline how it is developed.

Answers should refer to the following:

- main melodic motifs:
  - descending semiquaver scale (initially confined to the orchestra)
  - occurs on the word "merry" as a sequential melisma
  - arpeggio/triadic quaver on "O ruddier than"
  - (extended by a) descending sequence on "O sweeter than"
- "Ripe as the melting cluster" in the central section is set to a triadic/ arpeggio theme
- another (extended) melisma on "bluster" featuring octave leaps
- further development of melodic motifs is through:
  - ascending and descending sequences; for example, circle of fifths; Dm – Gm then C7 – F then B♭ – E diminished
  - (doubling in) parallel thirds/sixths
  - inversion; e.g. rising fourths of opening/"O nymph more bright" become falling fourths at "Yet hard to tame" (inverted)
  - decoration of these fourths with lower auxiliary notes (in semiquavers) at "Yet hard to tame"
  - imitation of fourths between lower and upper strings
  - modulations/changes of key; from G minor to B♭ major/C minor/ D minor (credit up to 2 examples) [15]

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Total **70**